

# THE MUSICAL WORLD. 1844.

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VOL. XIX.

THURSDAY, JUNE 6.

## THE EDINBURGH MUSICAL PROFESSORSHIP.

THIS affair is at length decided. Law and medicine have succeeded in swamping music. Yesterday week Mr. Bennett sent in his resignation, and his backers being all of the medical party, carried over their votes to Mr. Hugh Pearson. Had Mr. Bennett persisted, the affair would have stood thus:—

Donaldson .....	11
Bennett .....	10
Pearson .....	3

Mr. Bennett having resigned, the election came off as follows:—

Pearson .....	13
Donaldson .....	11

Thus Mr. Pearson gained ten votes by the resignation of Mr. Bennett, and overthrew the lawyer. So that the Musical Chair in the great University of Edinburgh, has been made the subject of a squabble between the Doctors and the Lawyers as to whom shall finger the legacy of General Reid, and the General is bamboozled, the public insulted, and the University disgraced. A gentleman is elected to perform the functions of Musical Professor in the most erudite college in the world, who was never before heard of. Such compositions as Mr. Pearson has published to the world show, not merely that he is no musician, but that he is a very uncultivated amateur—which, for the credit of the University and the satisfaction of the Professors, we shall take

an opportunity of proving, by a critical notice of them. To conclude—Edinburgh remains in its musical insignificance.

The statement in the *Morning Post* of Tuesday, is a gross fabrication. Mr. Bennett's friends remained firm to the last, and had he not thought proper to resign, would have supported him, to a man. However, as nobody attaches any importance to the musical notices of that shuffling morning journal, it may sophisticate and falsify *ad infinitum* without prejudice to anything but its own reputation.

Q.

## AMERICAN NOTIONS ON MODERN VIOLINISTS.

(Continued from page 182)

The title of "The Master of the Violin," in its most emphatic sense, bestowed upon him by the latter, will not be easily renounced for any consideration; and as it is no new discovery that honor and profit seldom travel together, he must needs be content with the choice he has made. OLE BULL's appearance is a personification of childish simplicity, awkwardness, and timidity, which, whether real or affected, create at first surprise and disappointment, then sympathy, and quickly a deep interest, so that the spectators, before he has drawn his bow, are already prepared to receive him with all that kindness and indulgence which are naturally felt for a child coming forth to do its best to please them.—The illusion is farther strengthened by his singular behaviour to his violin. He plays to it and into it, as if he sought there, and there only, the aid of counsel and the meed of praise. He toys with it as with a new year's present, caresses it as it were his mistress, and lays his head upon it as if it were his habitual pillow. He pursues it as if it were a butterfly, caring little what part of his person is presented to the audience. He holds to it as if he feared it would escape him; and, when a sudden burst arrests him, he starts into a lion, shakes his head and mane, and presently resumes his wonted mood. No wonder that with the existing predisposition in the audience, these very oddities should become so many attractions. Nay, he undergoes metamorphoses still more surprising: he is actually invested with a winning grace conjured up from its opposites; so that, how popular he is, may be inferred at once from the epithet of "graceful" bestowed on him by the extorted aid of fiction. His tone is less powerful than sweet, preserving this precious quality through all its changes and

modulations. His chief excellence consists in the facility of overcoming difficulties, and, if the expression may be allowed, a *dalliance* of execution, amounting to an optical deception, where the impalpable starts into sight, and the visible disappears. On one hand, you think you see the water wheel flashing with the spray of his revolving complicated *arpeggios*, the clinking lilliputian hammers of his *hacatos*, the tinkling bells of his *pitriculos*, the warbling birds of his *double shakes* springing from all parts of his violin, and the tiny muskets from which discharged in quick succession, his notes leap forth, and in a shower of pearls fall all around you; on the other, you look in vain for the prime cause of all: the ostensible conjuror is doing little or nothing, his hand appears at rest, and his bow, like a whirling top at a distance just launched from the string, seems quite stationary. Neither is he inferior in those slow movements where taste, delicacy, expression and pathos, are particularly required; for he can be, by turns, gay, sentimental, contemplative, pathetic, and affecting, but always equal to himself. Moreover, to those who never heard Paganini, he gives the best idea of the immense superiority of that great master, not less by what he does well, than what may be done still better, and what of course was done better by the matchless original, and, justice bids to add, by none other. Such is OLE BULL; and it is labour lost to contend with him for the public favour. ARZOT in physical attributes is far superior to all the rest. His personal advantages are such, that, to render them powerfully attractive, nothing more is required than to leave them to the guidance of nature. There is no occasion to draw on fiction for grace to his credit; for he is possessed of all the elements of grace in perfection. If, with all this, he appears to many neither attractive nor graceful, the cause must be, that, not content "to let well alone," he would gild gold and furbish a polished diamond, by resorting too much, not to "the art of concealing art," which is but nature refined; but to that other art, which, for the very reason that it is less unyielding and more attainable, is sure to mar what it professes to improve; inasmuch as, in all the accessories that constitute deportment, it never fails to banish ease and freedom, and set up in their places studied effort and visible constraint. In one word, the epithet of "artificial" seems to distinguish ARZOT in particular; and his attitude while bowing, as well as his preparation for it, clearly indicates this distinction. He is a glorious artist notwithstanding. There is something about him that is truly grand and imposing. The volume of tone which he pours forth from his violin is full as great, if not greater, than that of Vieuxtemps, but then it is somewhat forced, harsh, and to a certain degree not pleasing; although, when he condescends to soften it down even to a die-away strain, it comes like the breath, just audible, of the Eolian harp at a distance. His powers of execution are immense; but his chief aim seems to be, and so far he is eminently successful, to astonish rather than please, to sway by fear rather than love, and to be the last above rather than the first below. He delights in

grappling with insuperable difficulties, where the mere appearance of a triumph seems to flatter his ambition and reward his trouble, more than a real complete victory in what is practicable. Hence the violin in his hands is a slave overtaken, forced to attempt impossibilities, sent forth to combat monsters of all kinds, and when beaten back and totally exhausted, permitted by the stern, capricious, but in the main, good natured despot, to repose on a couch of down, until sufficiently recovered to be despatched on the like hazardous fresh enterprises. It is quite evident, that those, and doubtless there are many such, who prefer ARTOT, can never like any other; but that the heart is here entirely out of the question. WALLACE, natural without being awkward, easy without being rude, confident without presumption and so guarded in his emotions, that the eye alone from time to time betrays them, is a real genius, a diamond of the first water. His peculiar excellence consists in not being anywise peculiar, but general, prevailing all he does. All the styles seem alike to him, or rather all styles seem alike at his command; so that on hearing him one is sure to hear what he has heard and most admired in others. Like the gifted bee, Wallace collects the essence of honey from every thing that yields it, and transfers it to his own stock: so that in the ample fare he presents to the public there is always enough to suit each individual taste, however fastidious and exacting. As a professor of the violin, and of course as such only he is here considered, he is a fine subject for speculations as to the probable results of his confining himself exclusively to his instrument. It would not be fair towards any of the other artists to speak of him as a pianist also; because in this double capacity, his only rival, or I ought to say his only superior sleeps in the grave, prematurely cut off, killed with kindness and indulgence by the British public and most ungratefully forgotten. I speak of PINTO the Cramer of the Piano, the Jarnovich, Viotti, Maestrino, Rhode, and Krentzer of the violin, the scientific composer, the leader of Salmon's orchestras, and the chosen usher of the great master pieces of Beethoven at the age of fourteen, that scarcely reached nineteen, his span of life extending no farther!! To stand next to this transcendent genius, the wondrous youth, to whose splendid but short career I am myself a living eye-witness, is praise enough; and more can scarcely be desired by Wallace or his most enthusiastic friends. The last in the list, but not the least in merit, is the modest, unassuming, amiable, and somewhat too diffident RAPPETI. Taste, delicacy, elegance, grace, expression, feeling, and exquisite finish, entitle him to the same rank. The very justness of intonation, which, like courage in a soldier, is necessarily professed by all great artists, has something in him that invites particular notice. His tone is, like OLE BULL's, sweet, clear, and smooth, equal throughout, and most remarkable for its purity and softness. Every note he draws is a polished gem, which, in the most rapid as well as in slow movements, is still the same brilliant thing, and not to be mistaken for a moment. You hear it drop, you feel its touch, and, like OLE BULL's pearls, you almost see it. His bowing is unique, graceful beyond compare; for, although his bow has motion more perceptible than OLE BULL's, it is held so slightly, and wielded so gently and delicately, that one is astonished and perfectly at a loss to conceive how a thing so tenderly used, so unrestrained by force, so free to escape from its hold, can be made to open so copious a fountain of sweet sounds. RAPPETI, like OLE BULL, does not shrink from difficulties, and like him, disposes of them with such ease that none, but the initiated, are aware of the merit of overcoming them. While thus he is not excelled in the rapidity of execution, in slow movements he has claims peculiar to himself. Nothing can be more touching and impressive than his *Adagio*s and

*Cantables* whether grave or solemn, or plaintive or pathetic; for, it is the "human voice divine" that gives them utterance: RAPPETI actually sings them! Observe him close and you will perceive that as the strain ascends, swells, subsides, and dies in a sweet cadence, his whole body seems to lift itself from the ground, his chest is heaving, his mouth at work, and his breath suspended all the while, escapes at the last note in that audible emission which marks the singers usual stop and rest. Thus, the magic instrument that sings is no longer a fable; it is undoubtedly possessed by RAPPETI. He is likewise entitled to the rare distinction of being the true legitimate professor of the violin. For, although by a slight touch, now and then, in compliance with the prevailing taste, he plainly shows that he could if he would play at squibs and rockets quite up to the mark, he prefers, nevertheless, to confine himself strictly to the peculiar province and capacity of the violin. With a masterly hand he displays its natural beauties, which still form an inexhaustible stock; but he never, with needless caprice, forces it to perform more than it can; well knowing that a pigmy, let him do his utmost, can never wield the club of Hercules. As a practical musician he is probably superior to all, being one of the best Orchestra leaders that ever sustained that most difficult of trials, the conducting of the Italian Opera; a department of music where his services, so often rendered and appreciated, may, I hope, again be put in requisition. To crown the whole, Rappeti, although a good composer himself, has the singular merit of modesty or good sense to play the music of acknowledged great masters more often than his own; wherein he renders homage to the truth, that a great performer is not necessarily a great composer, any more than a great actor is a great dramatic poet, although both, as has often been the case, may well be united in one person. To bring those distinguished artists into one view, and to give, in as few words as possible, a more definite idea of their respective talents as they appear to me, I will just say, that among the Egyptians VIEUXTEMPS would have been the symbol of a sage expounding the mysteries of ISIS; OLE BULL, of the beguiling wizard in the rustic garb; ARTOT, of the bold warrior, bent on perilous adventures; WALLACE, of the aspiring student, that has gained the academie prize and stands forth to receive praise as his due; RAPPETI, of the tuneful swain of verdant fields and rosy bowers; that our Indian neighbours would name them in succession, the *sonorous nightingale*, the *mocking bird*, the *screaming eagle*, the *ascending lark*, the *warbling canary*; and that to the imagination of a poet they would present the distinct images, drawn from the same element, of a *majestic noble river*, pure as crystal, swift as its great depth will allow, broad, always full, uniform throughout its length, and vocal with the choir of myriads of feathered songsters, that haunt its shores, or float upon its undulating bosom; of a *capacious*, bright and lively stream, whirling its eddies, expanding, contracting, and flashing with bubbles that dance upon its surface, pressing with angry clamour here and there against a solitary rock, rushing over the rapids, and breaking into a thousand gushing rills, that purl and ripple as they run over the polished pebbles; of the *mountain torrent*, descending with a crash of forests which it uproots and hears down in its course, now disappearing in deep hollows, now struggling among the rocks, now lost in linous caverns, and now emerging with fresh fury, tumbling down in roaring cataracts, and then subsiding by degrees, and dying away in distant murmurs; of a *cool, refreshing, never-failing brook*, now sunlit, and now shaded over, where the angler seeks and finds abundance of the choicest of the finny race; and of a *sweet, retired, limpid lake*, brushed by the wings of zephyr, where fairies love to bathe, so calm and placid that the under-currents, which agitate it, are not noticed, so certain not to over-

flow its luscious banks, that alone perceive its rise and swell with many tributary streams, yet moving all the while with accelerated velocity, until it leaps, foams, sparkles at the outlet, and with an arrow's rapid, noiseless flight, speed onwards to its final goal. It was my intention to notice the merits of these gentlemen as composers; but, as I have already exceeded my limits, and as this is rather a ticklish ground to venture upon without previous invitation, I may as well wait till I am asked, until which time, and ever after, I remain, with admiration for Vieuxtemps, delight in Ole Bull, esteem for Artot, liking for Wallace, and love for Rappeti,

VETERAN AMATEUR.

BOSTON.

## CORRESPONDENCE.

### OXFORD MUSICAL FESTIVAL.

To the Editor of the "Musical World."

SIR,—I have been for some time a constant reader of your valuable Journal, and am sure from its general tone of impartiality towards all, you will assist me in making the following fact public. At our coming Festival, the engaging of the Oxford Profession has been given to one party, so notorious for selfishness, that, as has been the case on former occasions, those only whom he chooses are engaged. Of course, Sir Henry Bishop could not be aware into what hands he was giving that part of his duty, (which doubtless he could not arrange himself, not being on the spot) or he would not have done so; but the fact I wish to make known is this—we have two talented and efficient artists, one a native of the city, the other a resident of some years standing, to whom no engagement has been offered, and in the list of names advertised as engaged, I notice one who has no claim as a professional man, being in truth a dancing master, a Mr. Montrie; and, as I have ascertained from undoubted authority, he has not been established here even as *that* quite eight months, and though he may be clever in *his way*, yet as there are no *Pas Seuls* to be performed, why should he be engaged, whilst others who are known as good musicians, and have claims on the public, are excluded. Trusting you will not let next week pass without some notice of such flagrant injustice.

I remain, Sir,  
Yours, &c.

M. A.

Oxford, June 1st, 1844.

To the Editor of the "Musical World."

SIR,—In your Journal of last Thursday, a correspondent T. R. V., indulges in some abusive remarks on letters which have appeared in the pages of the *Musical World*, on "Chanting considered in its application to the Services of the Church." Attacked as these letters are by T. R. V., in a style of ungentlemanly criticism, I decline making an observation on any of his censures; but advise him in future correspondence to adhere to truth, however much he may encourage a viperous spirit of animadversion. Truth would cost him less trouble than the indulgence of a rancorous passion to insult another; an attempt so futile that it can inflict on himself the greatest discomfort, and in such a state of rapid uneasiness he is *unhappily* prevented not only from "praying for the peace of Jerusalem," but from the performance of an exercise which should be to him of primary importance, and one—that in kind charity I urge on him immediately to engage—to pray for the peace of his mind.

Requesting the favour of your insertion of these few lines in next Thursday's *Musical World*.

I am, Mr. Editor,  
Yours truly,

Taunton, May 31st, 1844.

F. N. E.

To the Editor of the *Musical World*.

DEAR SIR,—The following may not be uninteresting to your numerous readers, especially as it tends to confirm the truth of the remarks in your last publication relating to the lamented decease of Charles Clarke, Esq. the Organist of Worcester Cathedral.

Some few years ago when I first contemplated the publication of the "National Psalmist," I applied to Mr. Clarke for a composition, and the following was written round the margin of the MS. with which he favoured me, as you will learn from his own statement.

I need hardly say, the composition is in itself (though short) very chaste and beautiful, and as I shall be in town next week I will call and show it to you, for I should not like it to go out of my immediate possession.

Believe me, dear sir,

Truly yours,

Bradford, Yorkshire, CHARLES D. HACKETT.  
May 23, 1844.

P.S.—On the outside of the letter was pencilled a church, which appears in the recent edition of the "National Psalmist," though Mr. C. did not think it worthy of mention. The Hymn I intend publishing singly.

(COPY OF MR. CLARKE'S LETTER.)

DEAR SIR,—As you did me the honour to ask for a contribution towards your intended publication, I could not do otherwise than make the effort. Whether this will suit your particular purpose or not I cannot tell—but such as it is, it was written expressly for you.

When I tell you that I have been twenty-five years organist of Worcester Cathedral, and that what is now before you is the only music I have in that time presumed to put on paper, you will understand that the present effort was merely to show due respect to your application to me. If it does not suit you, pray burn it without scruple, for you cannot estimate it more lightly than I do myself. I have left the first sketch of it in pencil, that you may see, that as far as I am concerned it is original, although it be like a thousand other things of the kind.

I am, dear sir,

Your very obedient servant,

Worcester, Dec. 2, 1838. CHARLES CLARKE.  
To C. D. Hackett Esq.  
Thornton Place, Wakefield.

To the Editor of the *Musical World*.

London, 26th April, 1844.

SIR,—I have recently heard it asserted by a party who does not appear to me to have a very musical ear, that during one of Madlle. Edward's (Favantis's—I mean) representations at H. M. Theatre, she sang a semitone or half a note higher at the conclusion of a piece or song, than she did at the beginning. This same party declared that he could above the whole orchestra immediately detect any such defect, which I at the same time did all I could to convince him that he could not. I said that were the whole of the orchestra and the voice wrong too, that then he could of course distinguish a half note, but not without—(he said that either Costa or Benedict would detect the half note difference, if any one of the instruments in their bands were wrong!!)—and I maintained that the best natural musical ear would not find out anything of the sort, but if it were possible, that it would only be by a very practised and cultivated musician, and to wind up, I said, that it was extremely improbable that the young lady could fall into such an error, as this was a plain song without any grand finale to it.

You would therefore oblige me extremely, if in your next publication you would set us both right

on this point, and apologizing for being so very prolix.

I remain, Sir,

Your very obedient servant,  
ONE WITH AN OPINION OF HIS OWN.

I omitted to mention that a large party, who hardly ever heard a note of music, and who have to all appearance no ear (I am a Physiologist) for it, but who have an excellent opinion of their own capabilities, eventually joined against me, and one and all declared that they would immediately find out the half note wrong if they were to hear it!! What can be said to persons like them?

[We must give it against our Correspondent.—  
ED. M. W.]

To the Editor of the *Musical World*.

SIR,—I hope you will not object to my troubling you with a few remarks respecting the mode of trial to which those who are candidates for the situation of Organists to Churches, &c., ought to be subjected. In former days it too often happened that men of real worth and eminence in their profession were cast aside, or in other words, prevented from filling the vacant situation of Organist because the choice depended upon the votes of interested parties; and thus has the beautiful choral service of our church been disgraced by the performance of those whose inferior skill would have been better employed at turning a crank or barrell organ. I would therefore suggest, that in all cases the situation of Organist should be fairly won, and that neither interest, name, or the title of any degree, should have the slightest influence; for it does not follow that the finest voluntary or concert player is a fit person to conduct the choral service of our church. I do not mean by this to say that manual and pedal execution are to be dispensed with; on the contrary, without these the fine and sublime effect of the compositions of Handel, and other eminent sacred composers, would be entirely lost. A thorough knowledge of the rules of harmony and thorough bass, and what is still more essential, the experience of training a choir, are indispensable to a Cathedral Organist. I am led to make these remarks for the benefit and high standing of our profession. The situation of Organist of Worcester Cathedral is now vacant, and it is to be hoped will be fairly and impartially filled up. I would suggest that three of the most eminent musicians of the present day should be appointed umpires, for men of learning and genius are often found in garrets and obscure places, and although without the advantages of friends, of interest, and without either name or title, might be considered quite worthy of filling the high situation of Cathedral Organist.

I remain,

Your obedient humble servant

E. T.

Professor of Music, Norwich.

To the Editor of the *Musical World*.

DEAR SIR,—Every one who read your leading article of last week, must have been pleased with it. The soundness of your opinions forms a striking contrast from the usual tone of writers on music. I did regret that in reading Mr. Thalberg's concert, you omitted a very great artist. Sivori is a splendid violinist—not that I would judge whether he or Ernst is the better performer, since able musicians are so divided in their opinion of these two artists; but I may be allowed to prefer the music of the one rather than that of the other; wherein, I must give the palm to Ernst. In other respects, Sivori may possess the most refined tone, and yet it might be better, were he to retain his notes instead of colouring them. It is, I think, unadvised to compare these two violinists, inasmuch as the styles of their performances are so widely different.

What, however, most struck my attention was, your remarks, Mr. Editor on Dr. Mendelssohn. Your surprise need not be excited, that all critics do not alike admire the genius of Dr. Mendelssohn. A genius entangles, more than he himself is entangled—on this account great men are seldom readiest appreciated. The censure of a critic depending on the extent of his knowledge should first scan his own acquirements; if he find that his pretensions are far below those he writes about, justice to himself alone should teach him to be lenient in his opinions: if on the other hand he be guided by prejudice, the world is keen enough to see, that, which his vanity conceals from him. When Beethoven, for example, was first criticised, the reviewers and even good musicians thought him little better than a madman. This, out of the many instances, which history affords, should be a warning to the reviewers of the present day, to be careful, how they speak of Dr. Mendelssohn, who is so infinitely beyond any of our daily musical critics, that their judgment would be trusted only by those, who were actuated by similar party motives. It redounds little to the credit of those proprietors of newspapers, who permit gentlemen to insert musical letters, who have a stronger desire to serve themselves, than the art of music. If musical critics spoke only of composers by giving a severe analysis of each of their works, instead of favouring the public with their vague notions of right and wrong, how unassuming this would become, for then their knowledge would, in some degree, be tested against the composers, which would not suit our daily critics. It is not, however, to be supposed that the proprietors of newspapers can form a proper estimate of sound musical criticism, for it is a subject requiring great study; but of this they might be certain, that in reviewing music—music not men, should be reviewed. It is not enough to say this piece of music has a rich flavouring melody and pure harmony, or that that piece of music is wanting in both, but a just critic ought to point out why this is good, and that is bad; otherwise, he has performed his task so inefficiently as to lead one to believe that even his good opinion of works is only worth an advertisement, and that an unfavourable judgment is of little importance, either to the composer or to the publisher.

I must say that I am surprised that the "Morning Post," a paper so generally respectable should give insertion to such unmusical-like articles as I have read in that journal. If Dr. Mendelssohn do not escape the "snake pedal" critics, who can expect to be safe from their hissing? In conclusion, allow me to make this observation—To preserve a great man from the "insignificant clique," is best done by treating their opinions with perfect silence: this alone will tread down the snake peddlers.

Believe me, truly yours,

G. F. FLOWERS.

### Provincial.

TEMPLETON'S ENTERTAINMENTS.—This unrivalled vocalist gave a fifth entertainment in the large Waterloo Room, last night. It consisted of what he terms his "Gems of the Great Scottish Bards, Sir Walter Scott and Burns"—with the addition of the Grand Scenes—"All is lost now!" and "I love her, how I love her." He was accompanied, as before, on the pianoforte by Mr. Blewitt. The room was crowded, and the applause were incessant throughout. We understand, that Mr. Templeton has within the last fortnight been in the west of Scotland and north of Ireland, delighting the lovers of song, and reaping laurels as well as profit. On Monday last, in the City Hall, Glasgow, no fewer than 1600 persons were present at his entertainment there.



**BLEWIT, THE COMPOSER.**—Templeton's entertainments bring to mind an anecdote of this gentleman, highly characteristic of his facility as a musical composer. A Mr. St. Pierre was principal dancer at the Theatre Royal Dublin, in 1812, and wished to introduce an Irish jig in a certain piece. He applied to Blewitt for music to suit the peculiar step. Blewitt ran over the keys of the piano-forte, in all the exuberance of his keen fancy. "No! that won't do!" was the repeated exclamation of St. Pierre. "Well," says Blewitt, (turning the piano forte out from the wall,) "show your step, and I'll give you music." No sooner said than done. As fast as the legs of the dancer did Blewitt's head and fingers go, to what is known popularly as "Charming Judy Callaghan." His "Katty Mooney," and hundreds of others, attest to his humour, and his taste as an accompanist—supporting the singer all the while, which only a musician can accomplish—forms a study for the amateur of the art.

**MUSARD CONCERTS.**—It will be observed that Mr. Jackson gives his annual concert on Thursday next, and his well known services, both as a director of the Musards, and as the leader and teacher of the Choral Society of Edinburgh, well entitle him to a *bona fide* benefit.—*Edinburgh, May 31, Caledonian Mercury.*

### MISCELLANEOUS.

**A MOCKING BIRD.**—A few days ago the inhabitants of Gloucester were not a little pleased to see the announcement made that Mr. Wilson, the celebrated Scotch vocalist, was about to pay them a visit, and give his popular entertainments of the adventures of Prince Charles, with the Jacobite songs. It was soon discovered, however, that the announcer was not the real Mr. Wilson, but an impostor, who had assumed his name as well as the title of his most popular entertainment, thereby going a little further than Mr. Wilson's other imitators. The impostor had contrived to secure the patronage of the mayor, and fleeced his worship out of the price of a goodly number of tickets. From the mayor he went to several other persons, and mentioning the mayor's name, was equally successful in duping them, till at last he came to a gentleman who had seen and heard frequently the veritable Mr. Wilson, and upon his telling the fellow he was not Mr. Wilson, he admitted that he was not the Mr. Wilson, but his nephew. He made his escape with the prize-money he had secured, and it was found that he had not engaged the room, but merely had some bills printed, which enabled him to carry on his nefarious scheme. The police have been on the search for him ever since, but we have not heard whether they have yet succeeded in caging the mocking-bird. The public in the provinces cannot too well know the titles of Mr. Wilson's most popular entertainments—they are, "The Adventures of Prince Charles," "A Nicht wi' Burns," "Anither Nicht wi' Burns," "Mary Queen of Scots," "Jacobite Relics," besides several selections that he gives of

the songs of Scotland, without definite titles. The Gloucester folks should have known that no respectable professor would have gone about selling tickets, and might have been assured it could not be the real John Wilson, the Scottish vocalist. Mr. Wilson continues his Monday evenings at Store Street, and Wednesday evenings at the Hanover Square Rooms, with his usual success.

**CONCERT ROOMS, MORTIMER STREET.**—The following was the programme of Mr. Blagrove's second concert, on Tuesday evening, before a very crowded audience—

**PART I.**—Overture, Idomeneo; Mozart. Terzetto, "Pria di partir," Miss Towers, Miss E. Birch, and Mr. Horncastle; Mozart. Descriptive Scene, "The Sleeping Beauty," (a Romantic Improbability of the Fairy Chronicles,) written by Albert Smith, Mr. John Parry; Parry. Introduction et Female Choeur, from "Lucia di Lammermoor," Pianoforte, M. Leopold de Meyer, (celebrated Pianist from Vienna; L. de Meyer. Song, "Rose softly blooming," Miss E. Birch; Spohr. 3rd Polonaise, Violin, Mr. Blagrove; Mayseder. **PART II.**—Symphony, in B flat; Haydn. Scena, "Ocean, thou mighty Monster," Miss Towers, (Oberon); Weber. Air, "In native worth," Mr. Horncastle, (Creation); Haydn. Introduction and Variations, on an Air from "Lucrezia Borgia," Pianoforte, M. Leopold de Meyer; L. de Meyer. Song, Reiseleid "Journey song," Miss Rainforth; Mendelssohn. Overture, MS.; H. B. Richards.

Every thing passed off well. Want of space prevents our entering into details. The orchestra was under the able direction of Mr. Blagrove. The remaining four concerts will take place on Tuesday, June 18, Wednesday, July 3, Monday, July 22, and Wednesday, August 7.

**MR. HAUSMANN'S SOIREE.**—On Monday night a large party of the friends and admirers of this clever artist assembled at 55, Wimpole-street. Mr. Hausmann's performances proved him one of the first living masters of the violoncello, and gave the utmost gratification to the audience. He was rewarded with the warmest expressions of approval. The other instrumentalists who assisted, were the marvellous little Joachim—the musician-like Goffrie—Hill, the prince of tenors—and last not least, the accomplished and brilliant Mad. Duleken. The vocalists were Miss Lucombe, (who sang charmingly) Miss E. Birch, Mdle. Pauline Lang, Mr. Bennett, and Signor Lablache—Benedict and Mulhensfeldt were the conductors.—Nothing could have passed off better.

**MR. AND MRS. SCHWAB.**—The concert of these artists, on Thursday evening, at Crosby Hall, drew together a respectable number of their friends and patrons. The piano-forte playing of the two concert givers afforded great pleasure, and Moscheles' grand duet, for two pianos, *Homage to Handel*, gave a good opportunity for the display of their talents. The *Adagio* and

*Allegro*, from Chopin's second concerto, were also well played by Mrs. Schwab, and much applauded. A Master Oliver (born blind we are told), pupil of Mr. Schwab, played a sonata in G, by Mozart, on the piano—and Mr. Hausmann a fantasia on the violoncello. The vocalists were Misses Spence, Alleyne, A. Nunn, Galbraith, and Mad. Castellan; Messrs. Deval, Lee, Staudigl, and John Parry (encored, of course). Mr. St. Leon gave a solo on the violin with terpsichorean activity, and Mr. W. Cecil Macfarren accompanied the vocal music with care and talent. The concert was altogether creditable to Mr. and Mrs. Schwab.

[We were engaged elsewhere, and so avail ourselves of the above from a contemporary.—Ed. M. W.]

**MR. JOHN PARRY** will launch two new scenes to-morrow evening, at his concert; one written by Albert Smith, called "*Payre Rosamond*," and the other by the late T. H. Bayly, called "My déjeuner a la Fourchette."

**MELODISTS.**—The members of the Melodists' Club have opened a subscription, with a view of presenting Mr. Parry with a testimonial for the valuable services which he has rendered to the club during fourteen years, as its honorary secretary.

**PHILHARMONIC.**—At the sixth concert, on Monday, we are to have a repetition of the "Midsummer Night's Dream,"—the C minor of Beethoven—Sterndale Bennett's overture to the "Naiads"—and Maurer's concertante for four violins, by Ernst, Sivori, Blagrove, and Joachim. Her Majesty, the Emperor of Russia, and the King of Saxony, have signified their intention to be present.

**ERNST.**—This eminent artist is at Manchester, performing at the Philharmonic concerts of the 4th and 6th. We rejoice to say he has almost entirely recovered from his unfortunate indisposition.

**THE MUSIC OF SWEDEN.**—In Sweden, music is esteemed one of the politest accomplishments, especially among the ladies; it is, indeed, in that country, almost a general science. Musical professors are held in high repute, and their vocation is deemed so honourable, that persons of the highest distinction are solicitous of their company and acquaintance. Among the Swedish Highlanders the shepherdesses blow a kind of long trumpet, made of birch bark, and called a *lur*. This instrument, sometimes four yards in length, has a strong and sharp sound, and in calm weather can be heard at a great distance. Though so very powerful, and generally used to frighten away wild beasts, its tone is pleasant and musical.

**DUBLIN PHILHARMONIC SOCIETY.**—The concert given by this Society on Wednesday evening reflected deserved credit on the members, and upon no previous occasion was greater pleasure manifested in the performances. The programme was as follows:—

**PART FIRST.**—Sinfonia, No. 8, Beethoven. Terzetto, "Guai se ti sfugge," Madame Dorus Gras, Signor Salvi, and Signor Sapio, Donizetti. Song, "By the sad sea wave," Miss Poole; Benedict. Cavatina, "Ciel pietoso," Signor Salvi; Verdi. Aria, "Idole de ma vie," Madame Dorus Gras; Meyerbeer. Duetto, "La dove prendi," Miss Poole and Signor Sapio; Mozart. Fantasia on a Tyrolean Air, Violoncello, Mr. Lidel; Merk. Notturmo, "Tornami a dei," Madame Dorus Gras and Signor Salvi; Donizetti. **PART SECOND.**—Overture, "Jessonda," Spohr. Duetto, "Sull aria," Madame Dorus Gras and Miss Poole; Mozart. Romanza, "Fra poca a me," Signor Salvi; Donizetti. Song, "Hie away! hie away!" Miss Poole; Loder. Romance, "Le Serment," Madame Dorus Gras; Auber. Trio, "A te o cara," Miss Poole, Signor Salvi, and Signor Sapio; Bellini. Jubilee Overture, introducing "God save the Queen;" Weber.

Madame Dorus Gras in the aria of Meyerbeer at once won the admiration of her audience; and the school of music, of which she is so charming a disciple, has for its characteristics a brilliancy and finish equally calculated to merit the just praise of the musician and to gain the applause of those who, with less knowledge of the means which lead to success, are happy to arrive at the same result, that of being equally gratified by the efforts of the artiste. She is essentially French in her style and manner, and in Auber's "Le Serment" her intonation was perfect; and her notes, flexible and graceful, were brought forth with a clearness and precision which left no room for doubt as to her power of executing the most rapid passages. There was elaborate skill, without, however, the appearance of study, and the art of concealing art was practised with the happiest result. One of the gems of the concert was Mozart's "Sull aria;" and familiar as the subject is, Madame Dorus Gras and Miss Poole sang it with such expressiveness and judgment that an encore was at once called for. Miss Poole, who is a clever vocalist, executed an air from Benedict's new opera, which displayed the mannerism of that composer, who seeks to make up for his occasional deficiency in melody by sudden changes from the key in which the music is set and by laboured harmonies. She was encored in this, and certainly rendered full justice to her subject. Signor Salvi created quite a sensation by the refined and exquisite manner in which he sustained his part in the concert, and the liquid tones in which he expressed his emotions in the well-remembered romance from "Lucia di Lammermoor," were regulated by a critical and pure taste that it

would be difficult to rival. His other arias were marked by the same charms, and every movement showed the resources of a gifted musician not of a mere artificial singer. Signor Sapio in the opening terzetto, and in the trio of Bellini's, "A te o cara" showed his usual tact. The instrumental arrangements were in accordance with the merits of the other department, and the sinfonia was played with a degree of relief, a musical light and shade, that showed the real meaning of the author and lent due interest to this able work. Mr. Lidel's Fantasia was an admirable performance. Mr. Henry Russell was the conductor on the occasion, and Mr. Barton the leader, and the concert proved a most effective termination of an attractive season.—*Sanders' News.*

**SOCIETA ARMONICA.**—The fifth concert on Monday night, was well attended. The programme was as follows:—

**FIRST PART.**—Symphony, No. 11, Haydn. Cavatina, Madame Castellan, "Come per me sereno" (Sonnambula) Bellini. Scena e Romanza, Signor Pergetti, "Ma negli estremi istanti;" (Il Giuramento) Mercadante. First Movement from the Grand Concerto, Violin, Signor Camillo Sivori; Sivori. Aria, Signor Paltoni, "Pro peccatis" (Stabat Mater) Rossini. Fantasia, Flute, Master Alfred Wells (aged eleven years, pupil of Mr. Card), Drouet's celebrated Variations on Rule Britannia; Drouet. Duetto, Madame Castellan and Miss Maria B. Hawes, "Di conforto" (La Vestale) Mercadante. Overture, MS., "Joan of Arc;" Moscheles. **SECOND PART.**—Overture, Weber. Romanza e Preghiera, Madame Castellan, "Assisa a piè d'un salice" (Otello) Rossini. Scena e Cavatina, Signor Pergetti, "Lo non ti posso offrir" (Eleonora di Guieu) Donizetti. Preghiera del Mosè, with Thème Varié on the Fourth String, Violin, Signor Camillo Sivori; Paganini. Cavatina, Miss Maria B. Hawes, "Paga fui;" Winter. Aria, Signor Paltoni, "Large al factotum," (Il Barbiere) Rossini. Overture to Tamerlane, Winter. Conductor, Mr. Forbes.—Leader, Mr. Loder.

The chief feature was the overture of Moscheles, a brilliant and striking composition, which we remember at the Philharmonic six years ago, or more. It was well played and pleased universally. It is to be regretted that Mr. Moscheles gives us so few occasions of judging of him as an orchestral writer. Such a specimen of his ability as the *Joan of Arc*, makes us desirous to hear more. By the way—why does not the *Societa* give us the symphony in C major of this composer, at one of their concerts? It would surely attract—if it were only that it is the solitary work of its kind from Mr. Moscheles' classical pen. Perhaps our hint may be taken. The other instrumental pieces were well rendered. Sivori played with brilliant execution, and was well received. A Master Wells (pupil of Mr. Card) displayed a good talent, and did much credit to his excellent instructor. Madame Castellan sang well. Pergetti not so well as on other occasions. Paltoni, passably—and Miss Hawes de-

lightfully. We have by much too seldom the pleasure of hearing the last named accomplished artist.—Why?—Mr. Forbes, the conductor, is unreasonably abused by the *Morning Post*; he may not be a Mendelssohn, but he performs his duties carefully and well. However, abuse from the *Post*, is an honour of which a musician may be proud. The concert passed off well.

**MR. MUHLENFELDT'S CONCERT.**—This very pleasant *soirée* was on Thursday evening, when the Princess's concert room was crammed in every part. Mr. Muhlenfeldt is an excellent pianist and a clever composer, and he gave his friends and the public on this occasion good specimens of his talents in both departments. He played the C minor sonata of Beethoven with Ernst, with admirable spirit, and was superbly seconded by the great violinist. In a grand duet with M. Leopold de Meyer, a pianist of remarkable powers, and in a quintet of his own, M. Muhlenfeldt also shone conspicuously. Among the other instrumental features we must speak of the violin variations of Mayseder, in which Ernst brought down a storm of applause; and a harp fantasia of Parish Alvars, which gave the greatest pleasure. The vocal music was good. Three songs of Mr. Muhlenfeldt were sung respectively by Miss Emma Lucombe, Miss Dolby, and Herr Standigl. The first is graceful and pretty, and was charmingly sung, the second and third are well known. A Mons. Reval, said to be *premier tenor de l'opera comique de Paris*, made a highly successful debut. He has a good voice, good style, and unaffected manner, three great desiderata. A fantasia on the violoncello, by Mr. Hausmann, won great applause. Miss Van Millingen, Herr Kroff, and Mr. Weiss, were the other vocalists, and acquitted themselves well. Mr. Henry Boys presided as accompanist, with distinguished ability.

**THE WESTERN MADRIGAL SOCIETY** will celebrate its fourth annual festival on Saturday next, when a selection of vocal compositions will be sung, including Mr. Netherclift's prize Madrigal.

**HANDEL'S MESSIAH.**—This sublime production of the "Mighty Master," continues to attract numerous admirers whenever it is performed. On Monday morning a rehearsal took place, which attracted about 600 persons to the Hanover Rooms, preparatory to the performance last night, which was expected to be extremely well attended, for the benefit of the Royal Society of Musicians. The principal singers were Madame Caradori, Miss Rainforth, Miss Dolby, Miss Marshall, and Miss M.

B. Hawes; Messrs. Bennett, Manvers Chapman, and Machin, all of whom, as well as the band and choruses, attended gratuitously. Conductor, Sir H. R. Bishop; leaders, Messrs. Cramer and Loder; organ, Mr. Lucas.

**MAIDSTONE SACRED HARMONIC SOCIETY.**—The last concert for the season of this society was given on Wednesday evening last, and was well attended. The selection of music comprised the overtures to *Zaira* and *Joseph*, and several of the well-known favourite choruses from the *Messiah*, *Sampson*, and the *Creation*—which were given with a precision and accuracy we have seldom heard surpassed, doing infinite credit both to the society and its indefatigable conductor, Mr. Tolhurst. The funds of the society, owing to the low rate of subscription and admission, not permitting the engagement of professional aid for the solos as at the previous concerts, two of the amateurs, Mr. Cornell and Mr. Sylemore, kindly undertook this duty, and entitled themselves to the thanks and applause of the public. The band was ably led by Mr. J. Moorfill, and Mr. Henry Tolhurst skilfully presided at the organ. We regret to learn that after all its exertions the society is in debt—a reproach to the town which we trust some means will be devised for wiping off.—*Maidstone Journal*.

#### Notices to Correspondents.

MR. ERITH.—We thought we had sent the required accounts. L. LINDLEY.—Received with thanks. MOSCHELES and ERNST, REVIEWS and other matters, unavoidably postponed till next week.

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##### Mr. John Parry's Concert.

Madame Anna Thillon, Misses Rainforth, Dolby, Marshall, E. Birch, Lucombe, Mrs. H. Chatfield; Messrs. Staudigl, Manvers, Machin, John Parry, Ferrari, H. Phillips, Joachim, Buddeus, Parish Alvars, Heinemeier, Richardson, Negri, and Benedict will assist at Mr. JOHN PARRY'S CONCERT, on FRIDAY EVENING, JUNE 7, at the HANOVER SQUARE ROOMS, commencing at Eight o'Clock. Mr. John Parry will sing a new historical Romance, "Fayre Rosamonde," A.D. 1164, written by Albert Smith; and a new song, "My Dejeuner a la Fourchette." Reserved Seats, 10s. 6d.; Tickets 7s. each, and a Programme; to be had at the Music Shops; Sams's Royal Library, St. James's Street; and Mr. John Parry, 17, Tavistock Street, Bedford Square.

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Right Rev. Dr. GRIFFITHS,

Vicar Apostolic of the London District.

New and improved Edition of WEBBE'S MASSES. FREDERICK HEHL, from Novello's. No. I, in A, is now ready, Price 4s. No. II, in B flat, 5s. No. III, in C, Price 6s. The remainder will appear at short intervals. To render them more effective, a tenor part and an organ accompaniment have been added by W. Fitzpatrick, of St. Aloysius' Chapel, Somers' Town. One of the worthiest and most eminent of men, the late Right Rev. Dr. Poynter, observed, "that much as he admired Haydn and Mozart, he could not but wish for the restoration of Webbe's Masses, as, in his mind, they excited a more devotional feeling." May be had as above; or of Mr. Jones, 63, Paternoster Row; Mr. Dolman, Bond Street; and by order of every Music Seller in town and country. Catalogues of an extensive Assortment of Sacred and Secular Music, gratis on application.

**GREAT IMPROVEMENT IN****Eolian Pitch Pipes.**

The proprietors have the pleasure of announcing that they have succeeded in applying the Electro-plating process to these much approved instruments, and are prepared to supply them Plated with pure Silver and pure Gold, also in superior German Silver as usual. Any note in the octave may be had, also Diatonic sets of 8 pipes, and Chromatic sets of 13 pipes. The tongues being made of a peculiar compound metal which is highly elastic, and not liable to rust, are warranted to maintain their pitch. Sold by all Music sellers. Manufactured by John Greaves & Son, 55, South Street, Sheffield.

**Mr. Lober's Irish Evenings.**

Princess's Concert Room, Castle-street, Berners-street.

On Wednesday Evening next, June 12th, Mr. LOBER will have the honour of repeating his New Entertainment; being a characteristic sketch of that distinguished corps of European celebrity, the IRISH BRIGADE; with Anecdotes Historical and Personal (both serious and comic), of the interesting events and characters of the time, illustrated by appropriate music, comprising NEW SONGS. Admission, 2s.; Reserved Seats, 2s. 6d. Doors open at Half-past Seven. To commence at Eight precisely. Tickets may be had as follows:—Duff and Hodgson, 65, Oxford-street; Cramer & Co., Regent-street; Chappell & Co., Ollivier & Co., and F. Leader, Bond-street; Willis, Grosvenor-street; also, Sam's, Eber's, Mitchell's, and Bailey's libraries; Keith, Prowse, & Co's, 48, Cheapside.

**Miss D. Groom**

has the honour to announce to her Friends, Pupils, and the Public, that she will give a series of

**THREE MUSICAL SOIRES,**

AT THE NEW CONCERT ROOMS,

No. 71, Mortimer Street, Cavendish Square,

The second of the Series, which will be Sacred, takes place on Friday evening, June 14th, 1844.

**PERFORMERS FOR THE SERIES.**

Vocalists—Miss Rainforth, Miss A. Williams, Miss M. Williams, Miss Sara Flower, Mrs. W. H. Seguin, Miss Flower, Miss Lockey, Miss A. Nunn, Miss Lanza, Miss H. Groom; Mr. Barker, Mr. Leffer, Mr. Horncastle, Mr. Weiss, Mr. Calkin, Mr. Handel Gear, Mr. Shoubridge, Mr. Ferrari, Mr. W. H. Seguin.

Instrumentalists—Mr. W. Sterndale Bennett, Miss Calkin, Mr. R. Blagrove, Mr. Blagrove. Conductors—Mr. J. W. Davison, Mr. C. E. Stephens.

Tickets, 5s. each, Reserved Seats, 7s.; may be obtained at the principal Music Warehouses, and of Miss Groom, 15, Carlington Street, Hampstead Road.

**Mr. W. Sterndale Bennett**

has the honour to announce to the Nobility, Gentry, his Friends, and Pupils, that his

**GRAND MORNING CONCERT**

will take place at the

HANOVER SQUARE ROOMS, On TUESDAY, JUNE 25, to commence at Two o'Clock.

The Orchestra will be under the direction of DR. FELIX MENDELSSOHN BARTHOLDY, who will also perform, with Mr. Bennett, a Duet for two Piano-fortes. Tickets, Half-a-Guinea each, to be had of all the principal Music Sellers; and of Mr. Bennett, at his residence, No. 42, Upper Charlotte Street, Fitzroy Square.

**Benedict's Annual Concert,**

GREAT CONCERT ROOM, HER MAJESTY'S THEATRE.

Mesdames Grial, Persiani, Dorus Gras, Anna Thillon, Favanti, Anada Castellan, Alfred Shaw, F. Lablache, De Manara, Romer and Miss Rainforth; Signori Mario, Lablache, Salvi, Staudigl, Fornasari, F. Lablache, Brizzi, Brandt, R. Costa, Corelli, Marras, and Inchindi; Messrs. Harrison, Borani, and Mr. John Parry; Piano, Madame Dulcken and Dr. Felix Mendelssohn Bartholdy; Violin, Signor Camillo Sivori and Master Joachim; Violoncello, M. Offenbach; Harp, Mr. Parish Alvars; French Horn, Signor Pazzi; Conductors, Signor Costa and M. Benedict. The above artists will all perform at BENEDICT'S ANNUAL GRAND MORNING CONCERT, on FRIDAY, JUNE 14, in the Great Concert Room of Her Majesty's Theatre. Tickets at all the principal Music Sellers, and of M. Benedict, 2, Manchester Square.

Albion Hall, Hammersmith.

## Mr. H. Brinley Richards

(Professor of the Piano-forte at the Royal Academy of Music),

Respectfully begs to acquaint the Nobility and Gentry of Hammersmith and its vicinity, that, at the request of several of the most distinguished residents, he will give a

## Grand Dress Soiree Musicale,

at the above room, on

THURSDAY, JUNE 13, 1844,

TO COMMENCE AT EIGHT O'CLOCK PRECISELY.

For which occasion he has secured the assistance of the celebrated Parisian vocalist, MADAME DORUS GRAS, Miss Steele, Miss E. Birch, and Miss Sara Flower; Signor Brizzi, Mr. Handel Gear, Mr. W. H. Seguin, Signor Ferrari, and Mr. John Parry. Instrumentalists—Piano-forte, Mr. H. B. Richards; Harp, Mr. J. Balisr Chatterton; Flute, Mr. Richardson, Signor Giulio Regondi, and Mr. Henry Blagrove. Conductors—Messrs J. W. Davison and H. B. Richards.

Single Tickets, Five Shillings each; and Family Tickets to admit Five, One Guinea each (for which an early application is respectfully solicited). May be had at the Albion Hall, of Mr. Fane, Music Seller, Kensington; Mr. Blake, Stationer, King Street; and at Mr. Rainer's Library, Hammersmith; of Mr. Lavis, High Street, Fulham; at Charles Ollivier's Royal Musical Repository, 41 and 42, New Bond Street; and of Mr. H. B. Richards, 53, Alchemie Street, London.

## Popular English Ballads.

T. PROWSE,

(OF 13, HANWAY STREET),

Begs to offer to the admirers of English Ballads, his splendid collection of New Songs, including the most successful efforts of the best composers. The *Chefs d'œuvre* (in the ballad School), of those distinguished and popular writers—

ALEXANDER LEE, EDWARD J. LODER, & CLEMENT WHITE, are embraced in T. Prowse's unrivalled Catalogue, which may be had gratis on application.

## To Flute Amateurs.

T. PROWSE (manufacturer of the celebrated "Nicholson Flute"), also begs to inform his friends and the musical public that it is his intention to establish Morning and Evening Parties for the practice of FLUTE TRIOS, QUARTETS, &c. He has engaged the services of the following distinguished and popular flautists:—

MESSRS. RICHARDSON, SAYNOR, HODGKINSON, and others, whose names will be duly announced. Terms and further particulars may be had of T. Prowse, 13, Hanway Street, Oxford Street (where a large assortment of "Nicholson Flutes" are always on sale).

## Royal Musical Repository.

C. OLLIVIER

respectfully begs leave to offer his grateful acknowledgments to the Nobility, the Members of the Musical Profession, and Amateurs of Music, for the distinguished encouragement by which they have hitherto honoured him in the above Establishment, and he flatters himself that from the extensive alterations which he has just completed in his premises, and from the facilities now afforded by the increase of space, and other conveniences, he shall be enabled to conduct his business on such principles as shall merit a continuance of their kind patronage and support.

## Ollivier's Piano-forte Warerooms.

An extensive assortment of CABINET, COTTAGE, SQUARE, and PICCOLO PIANOFORTES, of various descriptions, by Broadwood, Collard, Tomkinson, Wornum, Theobalds, &c., for SALE or HIRE. A liberal allowance for instruments taken in exchange.

## Ollivier's Circulating Musical Library.

Terms of Subscription:—Class 1, Three Guineas; Class 2, Two Guineas per Annum. Musical publications of every description sent to all parts of the United Kingdom. Every novelty of interest added to the Library as soon as published.

London: 41 and 42 New Bond Street.



## The Handel Society.

In furtherance of the objects of this Society,

Her Majesty the Queen

has most graciously granted the Council access to the Original Manuscripts of Handel, in the Royal Library.

The following works have been already issued:

### THE FOUR CORONATION ANTHEMS.

The King shall Rejoice, Zadok the Priest, My heart is inditing, Let thy hand be strengthened, Edited by W. CROUCH, Mus. Doc., Professor in the University of Oxford.

The following are in the course of production:

L'ALLEGRO, IL PENSEROSO, ED IL MODERATO, Edited by I. MOSCHELES, Pianist to His Royal Highness Prince Albert.

ESTHER,

Edited by C. LUCAS.

ODE FOR ST. CECILIA'S DAY,

Edited by T. M. MUDIE, Professor in the Royal Academy of Music.

THE DETTINGEN TE DEUM,

Edited by SIR G. SMART, Organist and Composer to Her Majesty's Chapel Royal.

THE CHAMBER DUETS AND CANTATAS,

Edited by SIR H. R. BISHOP, Conductor of Her Majesty's Concerts of Ancient Music.

ISRAEL IN EGYPT,

Edited by Dr. Felix Mendelssohn Bartholdy.

G. ALEXANDER MACFARREN,

London, 73, Berners Street, Secretary.

28th May, 1844.

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## New Song,

Just published by CRAMER & CO.

## THE FLOWER GIRL,

The Poetry by C. H. HITCHINGS, Esq., the Music composed by A. J. REXFORD.

Also, by the same Composer,

"THE SONG OF THE ZEPHYR,"

"THE FATE OF THE ROSE,"

"THE BUTTERFLY'S WINGS,"

"MUSIC AT MIDNIGHT,"

"THE ZEPHYR WALTZES."

## St. George's Chapel, Windsor.

Wanted a good Bass Voice in the above named Choir. No person need apply who does not possess a competent knowledge of Cathedral Music. The trial will take place on the 19th inst. All further particulars may be known on applying to Dr. Elvey, Windsor.

## PRINCESS'S CONCERT ROOM,

## Mr. G. A. Macfarren

## AND Mr. J. W. Davison

beg to announce that their

THIRD AND LAST CONCERT OF CHAMBER MUSIC will take place

TOMORROW EVENING, JUNE 7, 1844,

at the above room, to commence at Half-past Eight. The Programme will include several new compositions, some of which have been written expressly.

INSTRUMENTAL PERFORMERS,

## Dr. Felix Mendelssohn Bartholdy,

JOSEPH JOACHIM,

MR. W. H. HOLMES,

MR. GOFFRIE, MR. HILL, MR. LUCAS,

MR. HAUSMANN, &c.

VOCALISTS.

MISS RAINFORTH, MISS MARSHALL,

and

MISS DOLBY:

Accompanist at the Piano-forte,

MR. J. W. DAVISON.

## PROGRAMME

OF THE

## THIRD AND LAST CONCERT,

Tomorrow Evening, June 7th.

PART I.

*Tris in D Minor*, Op. 49, Piano-forte, Violin, and Violoncello, Dr. Felix Mendelssohn Bartholdy, Herr Joachim, and Mr. Hausmann ..... *Mendelssohn Bartholdy*.  
*Beatrice's Song*, from "The Cenci" (Vocal Illustrations of Shelley), Miss Dolby ..... J. W. Davison.  
*Duel*, "Two merry gipsies," Miss Rainforth and Miss Dolby ..... G. A. Macfarren.  
*Spinnelied*, from Goethe's "Faust," MS. (first time of performance), Miss Rainforth ..... G. A. Macfarren.  
*First Sonata in E Flat*, Piano-forte, Mr. W. H. Holmes ..... G. A. Macfarren.  
*Lament* (by desire), "Swifter far than summer's flight" (Vocal illustrations of Shelley), Miss Dolby ..... J. W. Davison.

PART II.

*Canzonet*, "Farewell," MS. (first time of performance), Miss Marshall ..... W. C. Macfarren.  
*Quartet in D*, Op. 44, Two Violins, Tenor, and Violoncello, Herr Joseph Joachim, Mr. Goffrie, Mr. Hill, and Mr. Lucas ..... *Mendelssohn Bartholdy*.  
*Series of Songs*, from Lane's new version of "The Arabian Nights' Entertainments," Miss Marshall and Miss Dolby ..... G. A. Macfarren.  
*Romanze and Tarantella*, Piano-forte, Mr. W. H. Holmes ..... J. W. Davison.  
*Frühlingslied*, MS. (from Mr. Macfarren's Album), Miss Dolby ..... *Mendelssohn Bartholdy*.  
*The Arabian Nights' Holiday Song* (first time of performance), Miss Rainforth, Miss Marshall, and Miss Dolby ..... G. A. Macfarren.  
Single Tickets, Half-a-Guinea each; Tickets to admit two, Fifteen Shillings; Tickets to admit three, One Guinea; to be had of Mr. G. A. Macfarren, 73, Berners Street; of Mr. J. W. Davison, 2, Berners Street; and at the principal Music Shops.  
The doors will be opened at Eight o'clock precisely.

Just published, price 4d., the fifth edition of the

## Hymns of the Church,

Arranged with the Music (for the Organ or Piano-forte), on the most simple plan for Chanting, by T. GRAHAM.

To be had of all Music and Booksellers; also of the Author, 12, Lever Street, Manchester, or Marsden Square, Wigmore, and of J. A. Novello, Dean Street, Soho, London. Ministers or others requiring a large number of copies may be supplied at the trade price.

London:—G. PURKISS, at the "Musical World" Office, 60, Dean Street, Soho, where communications for the Editor, and works for Review, and Advertisements are received.—R. GROOMBARD, 5, Paternoster Row. MITCHELLSON, Buchanan Street, Glasgow; and the following Music Sellers:—Chappell, New Bond Street; Cramer & Co., Regent Street; Cocks & Co., Princes Street; D'Almaine, Soho Square; Duff & Hodgson, Oxford Street; Troger & Lewis, Chancery Lane, New Bond Street; Lonsdale, Old Bond Street; Mills, New Bond Street; Ollivier, New Bond Street; Z. T. Purday, High Holborn; Ransford, Charles Street, Soho Square; and may be had of all Booksellers. Printed and Published by THOMAS HARRISON, of 11, Great Ditch Lane, Friday Street, at 1 & 1½, Dudley Court, in the Parish of St. Olave, Silver Street, in the City of London. Thursday, June 6, 1844.